ASTU 3000.5000
/Future Feminist Lab

Image caption: “Pixel Forest” by Pipilotti Rist

Zoom/ Canvas (remote)
Monday-Thursday 8 - 11:50 AM
Summer 2021/ 5W1

Professor Liss LaFleur
Liss.lafleur@unt.edu (or via Canvas)
Physical office: ART 345P
Office hours via zoom: https://unt.zoom.us/j/4355820940
Office hours: by apt only
Course Description

In the wake of recent institutional gestures towards the recognition of feminist art, this course will focus on conditions under which feminist art was and is created, methods by which feminist works of art were and are generated, and issues that have and continue to be key to the field. A plurality of feminisms and attention to the intersections of race, class, and sexuality with gender and sex will shape thematic investigations of practices including institutional critique, craft, performance, and collaboration, among others. The structure of this course will reflect the hybridized practices of much feminist art, in combining text-, writing- and studio-based research projects that employ various feminist tactics. No prior studio-based art practice required.

Course Blog

You are required to maintain a course blog via Canvas. This is the location where you will post all of your completed assignments.

Course Structure

The schedule for this course will vary so please check Canvas and email regularly. This is a remote class that will meet virtually via Zoom.

This is a split undergraduate/graduate studio art class. If you are a graduate student, you are responsible for preparing a one page double-spaced proposal that details how you intend to tailor your graduate-level research/ practice in this semester’s coursework. This will be due on the third class day to me via email. In addition to the more ambitious requirements of the final project, your proposal could include:

* Writing a more significant volume for your individual projects and proposals

* Actualizing one or several studio-based projects at a more ambitious scale
2.1 //
EVALUATION

Grading Scale

A 100 - 90
An "A" in this class represents outstanding work, where the work and the process exceed the expectation and requirements of the course.

B 89 - 80
A "B" is earned through meeting these expectations in a strong and sustained way.

C 79 - 70
A "C" is given to those who meet these expectations with no particular flare.

D 69 - 60
A "D" is the result of missed assignments or attendance problems.

F below 60
A "F" is the result of two missed assignments or a critique session.
Please note that the amount of effort does not equal the quality of effort.

Break it Down (points)

Decade Presentation 20
4 Mini-Projects (5% each) 20
Critical Responses/ Blog 20
Final Proposal + Project 30
Participation 10

Participation
The coursework for this class is a combination of individual and group work. You are expected to be actively engaged and to carve out areas of responsibility & leadership; without students' initiative, the class work will remain assignments and not rise to the higher level of learning that is possible.

Late Policy
All presentations must be made on the date they are due; no late work will be accepted. If a project is late your project grade will drop by 1 letter grade and continue to drop each passing class day. Contact me as soon as possible if you need an extension based on documented illness/ family trauma.
3.1 // OTHER

Supplies
This is a remote course so you will need access to the internet, a reliable computer with a webcam and microphone. We will meet via Zoom and Canvas. You will also need access to any necessary supplies or materials needed to complete your studio projects.

Texts will be provided digitally through Canvas and Course Reserves.

Course Objectives
- Engage in critical discourse on the concepts, themes and strategies key to the production of feminist art.
- Demonstrate a working knowledge of influential artists and texts in the field.
- Analyze and apply studio-based practices to generate projects that respond to or participate in a feminist dialogue.
- Synthesize course content with your personal academic research interests, to complete an independent research project.

Attendance
The nature of studio working and learning is experimental and active, so being in class prepared and on time is essential and expected. You may miss one class period without affecting your grade. If you are late to, or leave early from class by 10 minutes or more this will count as 1/2 absence. Your final grade will drop a grade level after two absences. You are responsible for all course content.

Email
You are expected to read all emails from the class instructor. Messages will be sent through your my.unt email address & via Canvas. Please check your email and Canvas at least once every 48 hours! I will answer emails within two business days (M-F) in the order they are received.
4.1 //
ASSIGNMENTS

Mini-Project #1: Earth Body/ to Embed (5%)

Review the work of artists whose practice explores land art, earth bodies, and cosmic processes, among them: Ana Mednietta, Judy Chicago, Laura Aguilar, Agnes Denes, Nancy Holt, Anne Truitt, and Patricia Johanson. Create an experimental artwork that explores what it means to be an “earth body.” Open to any medium. Submit a 250 word reflective statement (how, who, what, when, where, why) to your Canvas blog along with images, video, and any documentation of your completed artwork.

Mini-Project #2: Labour/ to Perform (5%)

Review the work of artists who use performance, labor, or actions as part of their practice, among them: Coco Fusco, Mierle Laderman Ukeles, Valie Export, Adrian Piper, Martha Rosler, Agnes Denes, Cassils, Yvonne Rainer, Yoko Ono, and Andrea Fraser. Create a performance artwork (could be documented from a live performance or a performance for camera) using any tools of your choosing. Write a 250 work statement to accompany the performance. Your statement should detail the logistics of the site, performer(s), duration, specifics of the performance, and its conceptual significance.

Mini-Project #3: Protest/ to Present (5%)

Review the work of artists whose practice makes use of protest and appropriation, among them: the Guerilla Girls, Barbra Kruger, Kara Walker, Jenny Holzer, Dread Scott, Sharon Hayes, and Stephanie Syjuco. Select an issue you care about and create a futuristic protest sign (c-print, large xerox, painted, screen printed, etc) using imagery/language only you understand. Think about methods of distortion, redaction, and remix. Document your protest sign in the real world. Write a 250 word statement to accompany the work detailing your process and formal decisions, as well as the significance of the topic to you, and where it was documented/ why this location is significant.
Mini-Project #4: Cyberfeminism/ to Glitch (5%)

Legacy Russel describes Glitch Feminism as “a vital new chapter in cyberfeminism, one that explores the relationship between gender, technology and identity...and reveals the many ways that the glitch performs and transforms: how it refuses, throws shade, ghosts, encrypts, mobilizes and survives.” Review the work of artists who explore glitch, including: Juliana Huxtable, Legacy Russell, Sondra Perry, Signe Pierce, Lorna Mills, Carla Gannis, Wu Tsang/ Boychild and Danielle Brathwaite Shirley. Create an experimental digital artwork based on ideas of the “glitch.” Submit a 250 word reflective statement to your Canvas blog along with images, video, and documentation of your completed artwork.

Final Proposal/ Project (30%)

The final project of the semester is a studio project of your devising that connects course content to your own specific research interests. Studio projects can be completed in any media, but must be accessed digitally - submitted via high quality still or video documentation, the creation of a website, or any other digital means.

Proposal (10%): This proposal is an in-class presentation designed to help you refine and culminate your final project. You will present a 5 minute slideshow presentation (including any artists/ artworks you are inspired by and any sketches/ designs), followed by a brief Q + A. Following your presentation, you should upload a typed 250 word statement that includes any feedback you received to your Canvas blog.

Project (20%): A studio project of your choosing. Must be able to clearly articulate how your work connects to course content. Along with high-quality project documentation (stills or video), undergraduates will submit a 1 page artist statement (250 words) and grad students will submit a 2 page statement (500 words) outlining the process and methods with which the work was created. In your statement, you should also designate a brief paragraph to respond to the prompt, “My feminist art practice is...”
4.2 // DECADE RESEARCH (20%)

For this group project you will research a collection of feminist artists from a specific decade, give a 30 - 45 minute powerpoint presentation, and facilitate a 15 - 30 minute activity with the class. You must meet with me as a group at least once, and a minimum of 3 times as a group to plan your presentation and assign roles equitably. Your presentation should include:

1. A brief historic overview of significant social, cultural, or popular changes that occurred during your decade and how these changes informed feminist practice (theme/medium).
2. A survey of important artists (add from lists below), including their background information, and examples (images) of important artworks they’ve created. You should also discuss any shared themes and materials/ mediums used among this cohort of artists.
3. Up to 8 minutes of screening materials (interviews, video excerpts, etc). Look for videos produced by Art 21, the TATE, or reputable museums.
4. An intersectional analysis -- what has evolved, changed, or affected our studies of these artists (looking back at them today)? How does their practice impact contemporary feminist based practices?
5. A bibliography that cites all of your research and A/V sources in MLA format.

1960s
Artists: Yayoi Kusama, Yoko Ono, Charlotte Moorman, Ana Mendieta, Valie Export, Bridget Riley (op art), Betye Saar, Lorraine O Grady, Rebecca Horn, Elaine Sturtevant, Carolee Schneeman, Joan Jonas

1970s
Artists: Cindy sherman, Martha Rosler, Hannah Wilke, Adrian Piper, Judy Chicago, Womanhouse, Lynn Hershman Leeson, Francesca Woodman, Barbara Hammer, Lynda Bengalis, Carolee Schneeman, Harmony Hammond, Dara Brinbaum, Mariam Schapiro
1980s

1990s
Artists: Janin Antoni, Tracy Emin, Coco Fusco/Guillermo Gómez-Peña, Carrie Mae Weems, Sarah Lucas, Catherine Opie, VNS Matrix, Claudia Hart, Petra Cortright, Kiki Smith, Félix González-Torres, Harmony Hammond

2000s
Artists: Kara Walker, Marilyn Minter, Kembra Pfahler, Pipilotti Rist, Runa Islam, Sharon Hayes, Mona Hatoum, Carla Gannis, Ann Hirsch, Alison Bechdel, Nancy Davidson, Zoë Buckman

2010s
Artists: Stephanie Suyoco, Mickalene Thomas, Cassils, Jiliana Huxtable, Morehshin Allahyari, Kate Durbin, Hito Steryl, Mary Reid Kelley, Christine Sun Kim, Signe Pierce
Blog (discussion / response posts - 20%)

For this course you will maintain a blog on Canvas. This is where you will post responses, works in progress, and discussion notes for class. In general, these will be 250 - 500 words each and include embedded images/ external links. Please type your posts in a software like Word before posting to Canvas to check for spelling and grammar issues. Here is a list of all of the blog posts you have this semester (in chronological order):

1. Intro post: who are you? What is your art practice? Include a photo of you + your work
2. Reading response/ notes: bell hooks “Feminism is for Everyone” (pg 1 -12)
3. Reading response/ notes: Nochlin Why Have There Been No Great Women Artists?
4. CVAD response: select an artwork from your gallery visit and respond to the prompt “This artwork is (isn't) feminist because...
5. Mini-project #1: post statement + documentation images/ materials
6. Reading response/ notes: Chan Why Are There No Great Women Net Artists?
7. Nasher response: create and post a digital poster (that can be printed) inspired by the Guerilla Girls Mixtape, also consider the works of ridykulous and Fierce Pussy
8. Mini-project #2: post statement + documentation images/ materials
9. Reading response/ notes: The Intersectionality Wars
10. Mini-project #3: post statement + documentation images/ materials
11. Warehouse response: select an artwork from your gallery visit and respond to the prompt “Trauma and intersectionality are represented in this work by… ”
12. Reading response/ notes: Emergent Strategy - adrienne maree brown
13. Mini-project #4: post statement + documentation images/ materials
14. Post: final project proposal (post-presentation to class)
15. Post: final project & artist statement
# Schedule

<table>
<thead>
<tr>
<th>DATE</th>
<th>TIME</th>
<th>IN-CLASS</th>
<th>CANVAS/ OUTSIDE CLASS</th>
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<tbody>
<tr>
<td>T 6.1</td>
<td>8:00</td>
<td>Intro + course overview&lt;br&gt;Sign - up for group + share info&lt;br&gt;Mini-project #1 (assigned)&lt;br&gt;Screen: <a href="#">Women Art Revolution</a></td>
<td>❑ Create: individual blog&lt;br&gt;❑ Post: intro/ about blog&lt;br&gt;❑ Read: bell hooks&lt;br&gt;❑ Post: hooks response&lt;br&gt;❑ Connect with group/ plan</td>
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<tr>
<td>W 6.2</td>
<td>8 - 9:00</td>
<td>Open work time&lt;br&gt;1960s (Liss)&lt;br&gt;1960s activity/ discussion</td>
<td>❑ Work on project 1&lt;br&gt;❑ Read: Nochlin&lt;br&gt;❑ Post: Nochlin response&lt;br&gt;❑ Group research</td>
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<td></td>
<td>10:30</td>
<td>hooks discussion&lt;br&gt;Group meeting (1970s) w/ Liss&lt;br&gt;Group meeting (1980s) w/ Liss</td>
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<td>TH 6.3</td>
<td>8 - 9:30</td>
<td>Open work time&lt;br&gt; <em>[IRL] CVAD Galleries (10 people)</em></td>
<td>❑ Post: CVAD response&lt;br&gt;❑ Screen: <a href="#">Mendieta talk</a>&lt;br&gt;❑ Work on project 1</td>
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<td>9:30 - 10:30</td>
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<td></td>
<td>10:30 - 11:30</td>
<td>[IRL] CVAD Galleries (10 people)</td>
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<td>M 6.7</td>
<td>8 - 9:00</td>
<td>Open work time&lt;br&gt;Mini-project #2 (assigned)&lt;br&gt;Mini-project #1 crit</td>
<td>❑ Post: Mini-project #1&lt;br&gt;❑ Group research&lt;br&gt;❑ Work on project 2&lt;br&gt;❑ Feedback: Mini-project #1</td>
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<td>T 6.8</td>
<td>8 - 9:00</td>
<td>Open work time&lt;br&gt;1970s&lt;br&gt;1970s activity/ discussion</td>
<td>❑ Read: Chan&lt;br&gt;❑ Post: Chan response&lt;br&gt;❑ Group research&lt;br&gt;❑ Work on project 2</td>
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<td>Barbara Hammer screening</td>
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<td>W 6.9</td>
<td>8 - 9:00</td>
<td>Open work time&lt;br&gt;1980s&lt;br&gt;1980s activity/ discussion</td>
<td>❑ Group research&lt;br&gt;❑ Work on project 2&lt;br&gt;❑ Screen: Judy Chicago (CA girls)</td>
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<td>10:30</td>
<td>Nochlin/ Chan discussion&lt;br&gt;Group meeting (1900s) w/ Liss</td>
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<td>TH 6.10</td>
<td>8 - 10:00</td>
<td>Open work time&lt;br&gt;Group meeting (2000s) w/ Liss *virtual &lt;br&gt;Nasher exhibition tour</td>
<td>❑ Group research&lt;br&gt;❑ Work on project 2&lt;br&gt;❑ Post: Nasher response&lt;br&gt;❑ Screen: <a href="#">Guerrilla Girls</a></td>
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<td>M 6.14</td>
<td>8 - 9:00</td>
<td>Open work time&lt;br&gt;Mini-project #3 (assigned)&lt;br&gt;Mini-project #2 crit</td>
<td>❑ Post: Mini-project #2&lt;br&gt;❑ Read: Intersectionality wars&lt;br&gt;❑ Post: Intersectionality wars&lt;br&gt;❑ Screen: <a href="#">Art21 Protest</a>&lt;br&gt;❑ Feedback: Mini-project #2</td>
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| T 6.15 | 8 - 9:00 9:00 | **Open work time**  
1990s  
1990s activity/discussion  
Intersectionality discussion  
Group meeting (2010s) w/ Liss | ❑ Group research  
❑ Work on project 3  
❑ Screen: *Pussy Riot/ A Punk Prayer* |
| W 6.16 | 8 - 9:00 9:00 | **Open work time**  
2000s  
2000s activity/discussion  
Screen: *How Not to be Seen*  
Final project (assigned)  
Mini-project #4 (assigned) | ❑ Group research  
❑ Work on project 3 and 4  
❑ Work on final project/proposal |
| TH 6.17 | 8 - 9:00 10:30 | **Open work time**  
*IRL/ Virtual*  
Warehouse exhibition tour | ❑ Post: Warehouse response  
❑ Group research  
❑ Work on project 4  
❑ Work on final project/proposal  
❑ Feedback: Mini-project #3 |
| M 6.21 | 8 - 9:00 9:00 | **Open work time**  
Mini-project #3 crit | ❑ Post: Mini-project #3  
❑ Read: Emergent Strategy  
❑ Post: Emergent Strategy |
| T 6.22 | 8 - 9:00 9:00 | Open work time  
Final project pitch presentations | ❑ Post: final project pitch  
❑ Work on project 4  
❑ Work on final project |
| W 6.23 | 8 - 9:00 9:00 | **Open work time**  
2010s  
2010s activity/discussion  
Screen: *American Reflexx* (TW)  
Emergent Strategies discussion | ❑ Work on project 4  
❑ Work on final project  
❑ Screen: Sink or Swim |
| TH 6.24 | 8 - 9:00 9:00 | **Open work time**  
Mini-project #4 crit | ❑ Post: Mini-project #4  
❑ Work on final project  
❑ Screen: Sisters w/ Transistors  
❑ Feedback: Mini-project #4 |
| M 6.28 | X 10:00 - 11:30 | Studio work day  
<mtgs> one on one w/ Liss | ❑ Work on final project |
| T 6.29 | X 10:00 - 11:30 | Studio work day  
<mtgs> one on one w/ Liss | ❑ Work on final project |
| W 6.30 | 8:30 8:45 9:00 9:15 9:30 9:45 10:00 | Crit:  
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<BREAK> | ❑ Post: final project & artist statement |
COURSE CONTENT STATEMENT

Content in the arts can sometimes include works, situations, actions, and language that can be personally challenging or offensive to some students on the grounds, for example, of sexual explicitness, violence, or blasphemy. As the College of Visual Arts and Design is devoted to the principle of freedom of expression, artistic and otherwise, and it is not the college’s practice to censor these works or ideas on any of these grounds. Students who might feel unduly distressed or made uncomfortable by such expressions should withdraw at the start of the term and seek another course.
CVAD
You have access to the CVAD Art Building + the New Media Studio/ CAVE.

Fab Lab
https://itservices.cvad.unt.edu/labs/fabrication

CVAD IT (equipment)
https://itservices.cvad.unt.edu/equipment

New Media Technician
Zak Loyd, zachary.loyd@unt.edu

Other Links

Online
UbuWeb – an archive of video art

Academic Integrity
According to UNT Policy 18.1.16, Student Academic Integrity, academic dishonesty occurs when students engage in behaviors including, but not limited to cheating, fabrication, facilitating academic dishonesty, forgery, plagiarism, and sabotage. This includes repeating the same work for multiple studio classes. A finding of academic dishonesty may result in a range of academic penalties or sanctions ranging from admonition to expulsion from the University.

Disability Accommodations
The University of North Texas makes reasonable academic accommodation for students with disabilities. For additional information, refer to the Office of Disability Access website at http://www.unt.edu/oda. You may also contact ODA by phone at (940) 565-4323.

Acceptable Behavior
Student behavior that interferes with an instructor’s ability to conduct a class or other students’ opportunity to learn is unacceptable and disruptive and will not be tolerated in any instructional forum at UNT. The Code of Student Conduct can be found at deanofstudents.unt.edu/conduct.

Health & Safety
Students are required to follow the Department of Studio Art Health and Safety guidelines and are required to complete training for each studio course. The goal of the Studio Art Health and Safety Program is to protect the health and welfare of all faculty, staff, and students and to cooperate with the University of North Texas’ Office of Risk Management. Please visit the website for details and the departmental handbook: https://art.unt.edu/healthandsafety.

Sexual Discrimination/Harrassment
UNT is committed to providing an environment free of all forms of discrimination and sexual harassment, including sexual assault, domestic violence, dating violence, and stalking. If you (or someone you know) has experienced or experiences any of these acts of aggression, please know that you are not alone. UNT’s Student Advocate can be reached at SurvivorAdvocate@unt.edu or by calling the Dean of Students’ office at 940-565-2648.
<thank you for reading and digesting this syllabus> LL